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EDISON'S BRAIN: An Inside Look at the Discovery of X-Rays and Recorded Sound



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**DEAR APM:**

**Question:** Who introduced gold moulded cylinders first - Edison or Columbia?

**T.B., Greenwich, CT**

**Answer:** Edison commercially introduced gold-moulded hard-wax black cylinders in January 1902, with a new rpm of 160. With the exception of the 5" cylinders, brown wax was discontinued in July. Both Edison and Columbia had been using moulded master cylinders for pantographing copies in-house prior to this however, and Columbia in their March 1902 catalog stated they were "making" these (XP) for nearly a year. But Columbia's did not appear commercially until that month (April releases), and did not become black until August 1903. In addition, Columbia did not use a gold-sputtering vacuum process, as did Edison, but merely gold plated the interior of the copper matrix before the wax was poured. Columbia's master cylinders were coated with finely divided graphite (plumbago). Still, Columbia placed titles on their cylinders before Edison. The details of this complicated question are covered in the forthcoming *Patent History of the Phonograph*. □

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## EDISON'S BRAIN:

### An Inside Look at the Discovery of X-Rays and Recorded Sound

by Allen Koenigsberg  
and Robert Feinstein

Years ago, when I compiled the alphabetical listings for *ECR, 1889-1912*, I found only one entry for the letter 'X,' namely "X-Rays will give it away." The title sounded intriguing, and I began to look for this 1897 brown wax selection, Edison #1107 by Dan W. Quinn, but without any success. In the meantime, other material linking Edison with the first X-rays in America, as well as additional music on the subject, did turn up, and I can now report on a fascinating connection between popular music and the momentous discovery of a new kind of rays, as well as Edison's attempts to become the first person to X-ray the human brain.

The story really began on Nov. 8, 1895, when Wilhelm Roentgen (born two years before Edison and then a professor of Physics at Wurzburg University) noticed that some crystals on a table in a dark room took on an eerie glow when he electrically activated a (supposedly) shielded Crookes tube. Roentgen then substituted a screen of barium platinocyanide which continued to glow even when solid objects were placed in front. He noticed that hard rubber was more transparent to the rays than glass, but didn't mention using a contemporary Berliner disc.

Glass tubes with high vacuums for the study of gaseous and high-tension electrical discharges were developed by Heinrich Geissler, Johann Hittorf, and most notably William Crookes from the 1850s on, and eventually became basic laboratory equipment throughout the world. The term 'cathode rays,' referring to the stream of particles (later identified as electrons) emanating from that terminal within the tube, was first used in 1876. Crookes, inventor of the spinning toy radiometer, conducted experiments with various deflectors inside the tubes and inspired the work of Heinrich Hertz, who in turn influenced Philipp Lenard; although several scientists, such as Goodspeed, Hittorf, Lenard, and even Crookes himself had noticed fluorescent phenomena outside the tube (Crookes even complained to Ilford, the photographic manufacturer, of defective plates!), none observed the results with the eyes and insight of Roentgen.

On January 6th, 1896, the news of the exciting discovery was published in the London morning papers and a cable was received in the U.S. the next day. Within a short time, Edison was apparently aware of

the new kind of radiation, and on Jan. 27, he invited a former employee, physicist Arthur Kennelly (who had left two years before): "How would you like to come over and experiment on Rotgon's (sic) new radiations? I have glassblower and pumps running and all photographic apparatus. We could do a lot before others get their second wind." Although Kennelly was unable to return, he closely followed Edison's work involving better generators of the rays (focus tubes) and brighter screens to view them.

By January 23, Roentgen's paper had been translated in the British journal *Nature* and his German term 'X-Strahlen' appeared as 'X-rays' in English for the first time. But other terms were used, as the telegram of Wm. Randolph Hearst on Feb. 5 to Edison attests: 'Will you as an especial favor to the *Journal* undertake to make cathodograph of human brain. Kindly telegraph answer at our expense.' Edison accepted the challenge of the *Journal's* new owner and soon had his incandescent-light glassblower, Clarence M. Dally, enhancing the basic Crookes tube with thinner walls of lime glass and improved electrodes. The possibility of viewing a living brain caught the public's fancy and drove hordes of reporters to Edison's doorsteps in West Orange, NJ. According to the rival *NY World* of Feb. 13, 1896: "There was a perfect jam of scientists, magazine and technical writers, newspaper men and artists at the laboratory of Thomas A. Edison yesterday," but a one-hour exposure failed to produce an image. The paper portrayed Edison as a wild vaudevillian in a front-page cartoon, by McDougall, ridiculing his penchant for self-serving publicity (see p. 5). The *NY Herald* had also headlined Edison's failure, and ran supposed pictures of his own brain by a Dr. Carelton Simon. Another charlatan, H. L. Falk of the X-Ray Shadowgraph Co. of New Orleans, also claimed success, but offered no proof. Edison, however, did not, and could not, deliver on his promise - a feat that was only achieved by the Portuguese scientist and Nobel Prize winner, Antonio Moniz, in 1927, using sodium iodide. The human skull was thick and the brain translucent to the rays.

Within weeks, it became evident that the brain was beyond Edison's grasp, but he continued work on making the rays visible without photography. He assigned his chemist



J. W. Aylsworth, and a crew of four in his laboratory to investigate some 8000 salts and chemical compounds that would fluoresce. By March 13, he could write with certainty to an early doubter Lord Kelvin that calcium tungstate, properly crystallized, gave "splendid fluorescence." He had a model sent to Prof. Michael Pupin who praised him in a March 28th letter. A few other scientists had already experimented with a hooded screen for this purpose, e.g. W. F. Magie's 'Skiascope' and E. Salvioni's 'Cryptoscope,' but they used barium/potassium platinocyanide or calcium sulphide and luckily E. P. Thompson's 'Kinetoskotoscope' never caught on. Edison's new device, allowing a larger field of binocular vision and using his superior screen, was named by him the "fluoroscope" and by the end of March, a few had been made by his associates Aylsworth and Jackson, and actually advertised for sale; see the *Electrical Engineer*, March 25, 1896, where the word appeared in print for the first time.

The annual National Electrical Exposition was due to open and Edison decided to exhibit his new apparatus there, at the Industrial Building, 43rd Street and Lexington Avenue, NYC. Edison personally supervised the construction of four semi-portable units over the weekend of May 9/10th, and when difficulties arose with a damaged induction coil, swore he would have the first general public display "in running order by Monday or he would eat it!" Hand-held fluoroscopes were used as well as an 18" by 22" screen. A smaller exhibit for patrons, perhaps set up by A. Hamerschlag, had already been demonstrated at the Hilton, Hughes Dept. Store in NYC from April 1-3.

The public lined up at the Exposition in droves from 8 - 10:30 pm daily to have their hands 'fluoroscoped' (sometimes with hidden objects), and the *NY Times* reported that "Many of the men, after passing the screen, stopped to gaze at the dim figure of Mr. Edison, who was seated on a platform in the background. They seemed to look upon him as a much greater curiosity than even the marvelous effects of the Roentgen Rays." Edison was assisted by Clarence Dally at the Ruhmkorff Coils, and by floor manager Luther Stieringer and Prof. Max Osterberg; Fred Ott may also have helped. Despite his initial evaluation of Roentgen's work, distinguishing "the pure scientists who study for pleasure" from those who would look at it "from the commercial point of view", Edison never patented his improvements, although he experimented with, and filed an application (on May 19th) for a kind of fluorescent lighting using X-rays to stimulate an interior

coating (never granted). The honor of the first US patents passed to J. von der Kammer's X-Ray Bulb, filed on March 17, 1896 (574,065) and A. Hamerschlag's Exhibition Device, May 20 (568,720). However, Edison wrote several articles on his experiments for the *Electrical Engineer* which were included as an appendix in the first medical textbook on radiology by W. J. Morton and E. W. Hammer in 1896.

From the very beginning, the discovery prompted humor and song, as well as awe. In *Photography*, the doggerel ran: "I'm full of daze, shock and amaze;/For nowadays I hear they'll gaze/Thro' cloak and gown and even stays,/Those naughty, naughty Roentgen Rays." Other even less memorable verses emanated from the satirical London *Punch* (Jan 25): "We only crave to contemplate/Each other's usual full-dress photo;/Your worse than 'altogether' state/Of portraiture we bar in toto." APM cast a wide net through several sheet music depositories, and with the assistance of Wynn Matthias and Sam Brylawski at the Library of Congress, located the only four songs published on the subject: *X-Rays March Two-Step* (Dedicated to Thomas Edison), by Mrs. E. H. Hotchkiss, copyright March 31, 1896.

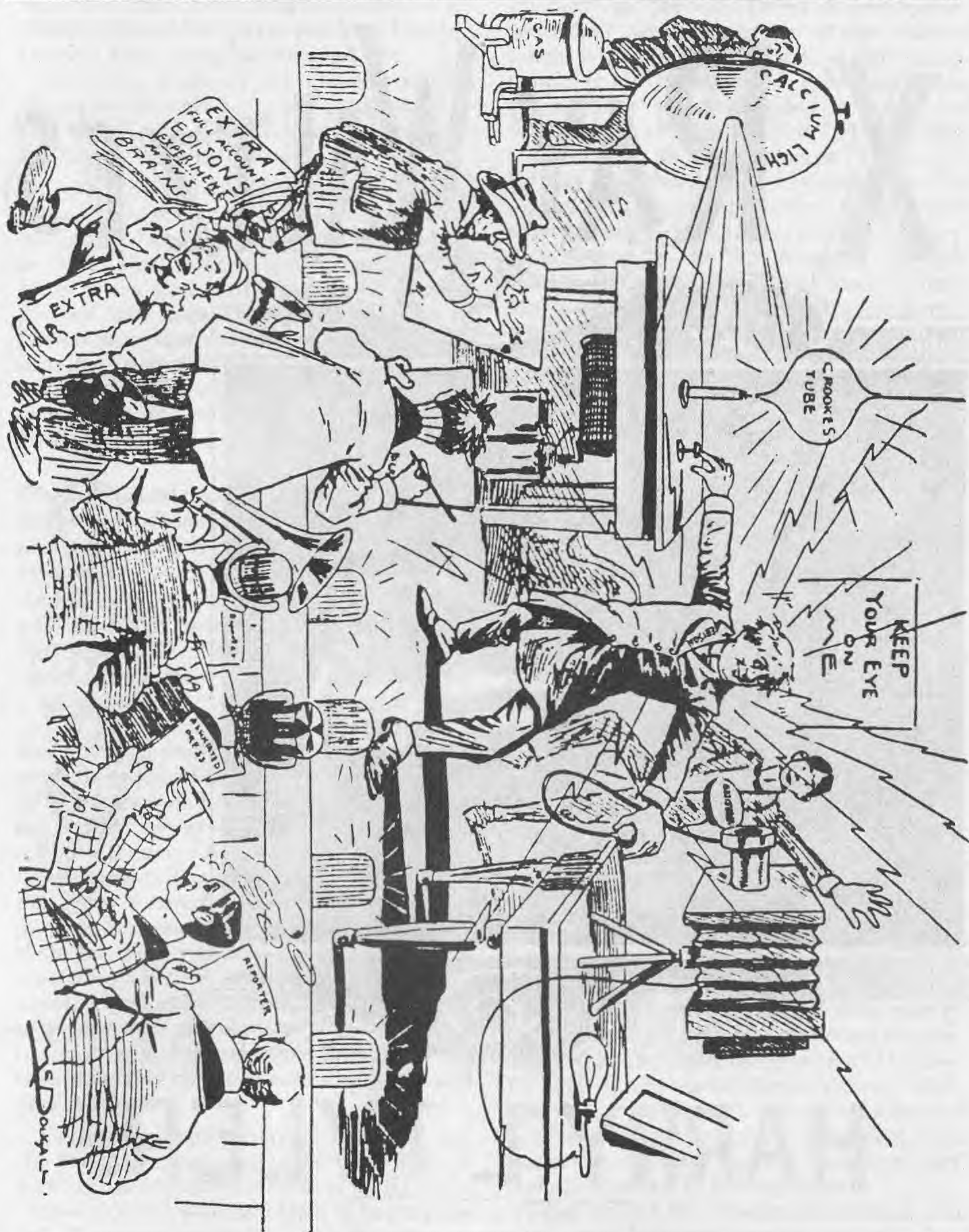
*The X-Rays Will Give It Away*, words by Lester Bodine, music by Geo. Schleiffarth (Maywood), copyright May 22, 1896.

*X-Ray Waltzes*, by Harry Tyler, copyright August 5, 1896.

*X-Ray March*, by Dora Thomas, copyright January 21, 1897.

The first record company to notice the phenomenon was Walcutt & Leeds, Ltd.'s Consolidated Record Co. of NYC. In late December of 1897, they issued "X-Rays March" on a brown wax cylinder as No. 5356 by Issler's Orchestra and "X-rays Will Give It Away" as No. 241 by Dan W. Quinn. One of these titles ("X-Rays March") also appeared in a 4-page unnumbered brochure around the same time, as issued by James Andem's short-lived "Edison Phonograph Co." which was organized to buy up the stock of the defunct Ohio Phonograph Co. of Cincinnati, Ohio. Columbia never responded to the new discovery, but the first alphabetical/numerical series issued by Edison in March 1898, and apparently drawn from the Walcutt catalog, contains the previously mentioned No. 1107 "X-rays Will Give It Away" by Dan W. Quinn; an internal analysis of the listing system further indicates that the spot thereafter occupied by No. 636 could originally have been "X-Rays March" by the 'Edison Symphony Orchestra.' They must not have been very popular titles because



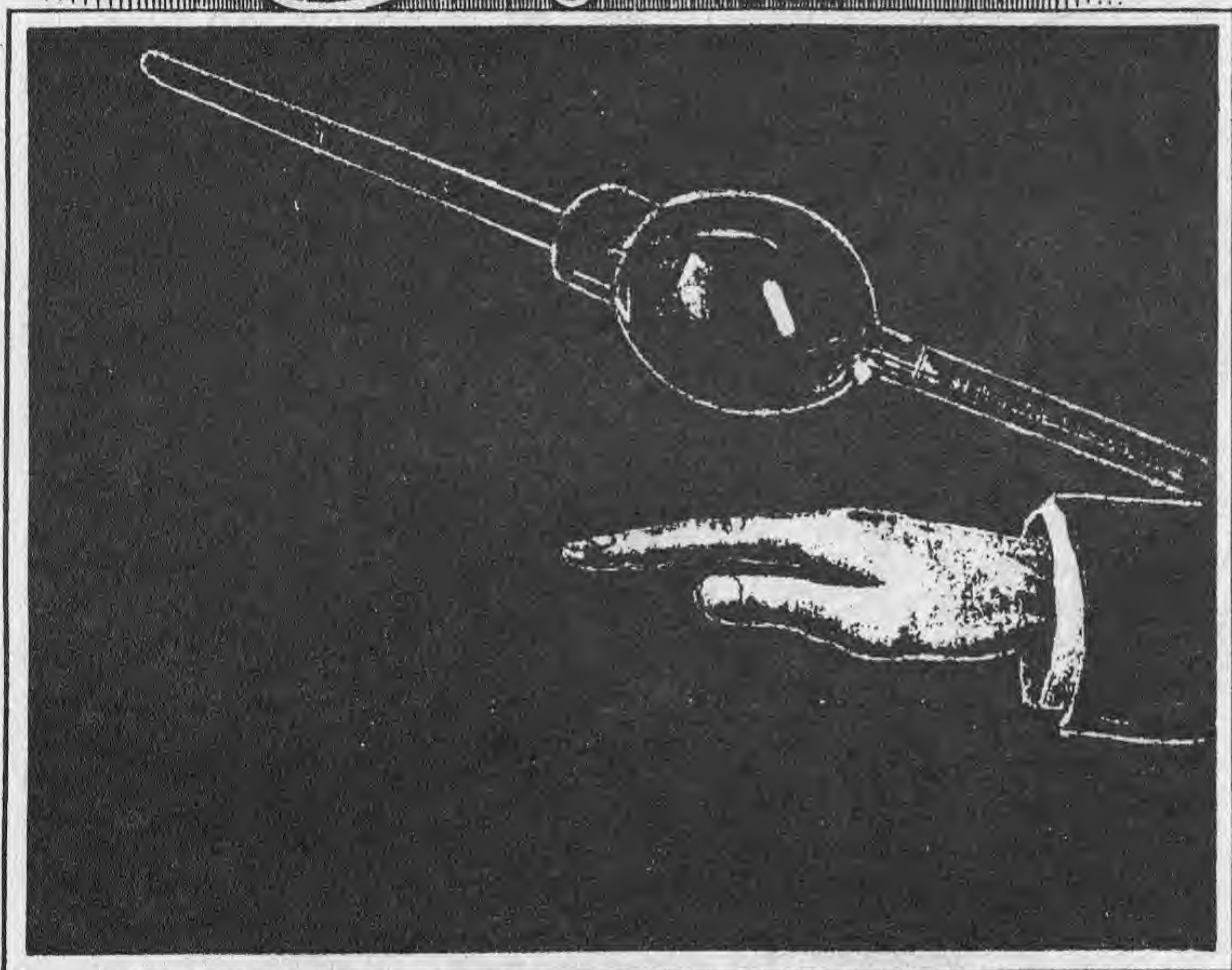


IN THE LIMELIGHT: The "New York World" poked fun at Edison's attempt to X-ray the human brain on February 13, 1896, when the reporters came back empty-handed. Later that summer, H.D. Hawks tried to do the same at Bloomingdale Bros. in NYC and failed. Both these experimenters survived, but glassblower Dally did not.



DEDICATED TO MRS. AMORY HOUGHTON, JR.

# X RAY WALTZES



Pr. 60 cts.

## HARRY L. TYLER.

PUBLISHED BY  
JOHN GUNTRUP,  
CORNING, N.Y.

Copyright 1896 by The Farning Music Co

The hands were the most popular part of the anatomy for the new X-rays. This sheet music was copyrighted on August 5, 1896. At the right end of the tube appears the maker's name - J.W. Queen & Co. (Philadelphia). F. J. Pearson Mfg. Co. of St. Louis, MO, also had a portable outfit for sale in early 1896, for \$15.



none of these records have ever turned up; when the '1100' block was re-made in early 1899 by Edward M. Favor and S. H. Dudley, Quinn's X-ray song had disappeared.

Since the lyrics of the Quinn selection represent the only recorded song about X-rays and refers to Edison's attempt to observe the brain, the lyrics follow below:

*Of course you've heard of the new-fangled craze,/How things are exposed by the flash of X rays;/The latest and greatest of fads up to date,/That pictures your heart or your brain while you wait,/And make it more plainer than day./Through bone, flesh or leather those searchlights can go,/If beauty's skin-deep ugly girls have a show;/That pompous policeman who paces the street,/Will soon have to quit taking drinks on his beat,/The X rays will give it away.*

REFRAIN:

*The X rays will give it away, and thus cause the greatest dismay;/A flash from a mixture produces a picture, the X rays will give it away.*

*And, oh! how the sweethearts with sorrow will stare,/To peep into hearts and find other loves there;/While it will be easy for all wives to find/Where husbands have been by a glimpse of the mind,/No matter what hubby might say./And take for example, a dude in loud clothes,/With just a few hairs sprouting under his nose;/Who seeks to win all of the women in vain./You'll find that he has a small wheel on his brain,/The X rays will give it away./Again, if some Aldermen's heads were laid bare,/You'd find a few boodie spots located there;/While men who play poker can take a snapshot,/And go them ten better to win a jack pot./Which would be a little X raise./You'd find politicians of high and low note,/Do not care for you much except for your vote;/You'd find, too, in ev'ry American breast,/A heart that is true to the flag we love best,/The X rays will give it away.*

Edison soon had complete scientific outfits for sale, ranging in price from \$100 to \$300. and six different size hand-held fluoroscopes; screens were available in larger sizes (15 - 25c per square inch). The company was located at 110 East 23rd Street and the agents were again Aylsworth and Jackson. When the Spanish-American War broke out in 1898, the hospital ship 'Solace' was outfitted with a portable Edison X-ray apparatus. The rays were also used in therapeutic experiments on assistant John Ott's injured legs, but to no avail. But for others, the results were frightening. Edison's own skin began peeling and his hair fell out in patches;

even his eyesight was temporarily affected. But the worst fate befell Dally, whose employment had originally begun at the Edison Lamp Works in 1889. At first, he developed cancer in his fingers and despite successive amputations (which included his arms), he died an excruciating death in October 1904 at the age of 39, the first martyr to X-rays. Edison was thoroughly frightened by his own experience, as well as that of Dally, and soon gave up work on X-rays (although they re-appeared in the *NY Journal's* 1897/98 science-fiction series pitting Edison against Mars). Clarence's brother Charles also developed ulcerations, but somehow survived another 40 years. It was probably Charles (F. A. Jones' Edison biography gives an incorrect amalgam - 'Clarence T. Dally') who accompanied another Edison employee, Charles J. Luhr, to Buffalo in Sept. 1901, when doctors were trying to locate the assassin's bullet in Pres. McKinley. Despite a general call for other x-ray technicians as well, none of them were actually allowed to practice their craft. Perhaps an earlier failure to locate a bullet with Alexander Graham Bell and C. S. Tainter in 1881 (Garfield's assassination) discouraged the application of the new science.

The discovery of X-rays led to further scientific research and the electron and neutron were soon identified; even the search for radio transmission was influenced. Antoine Becquerel's inspired work with uranium in 1896 was followed by the discovery of radium in 1898 by the Curies, who shared the Nobel Prize with him in 1903. A musical comedy called "Piff! Paff!! Pouf!!! (by Schwartz and Jerome) which opened on Broadway April 2, 1904 (and ran nine months), featured an engaging 'Radium Dance' in which luminescent chorus girls were seen to jump gleaming ropes in a darkened theatre. The Victor Orchestra recorded it on October 12, 1905 as a ten-inch diameter disc, #4518. And finally, Leeds and Catlin issued a limited number of cylinders around 1906 called - you guessed it - Radium Records; however, they were not known to be radioactive.

Thus ended the strange fascination and connection between the early record industry and the scientific discoveries which ushered in the twentieth century. And Edison's brain? It never was x-rayed, but some things are better left to the imagination. □

*Our thanks to Arthur Wohl and Paul Charosh, as well as George Tselos at the Edison National Historic Site. The sheet music is from the Lester Levy Collection at Johns Hopkins University. Please let us know if you have any other "x-ray" songs.* □



# One-Hit Wonders of the Acoustic Era (... and a Few Beyond)

by Tim Brooks

*(With Assistance from Members of the Mrs. A. Stewart Holt Appreciation Society)*

Recently a New York radio station that specializes in rock 'n' roll oldies spent an entire weekend playing "One-Hit Wonders" -- an endless parade of singers and groups each of whom had one, and only one, hit record and then were never heard from again. Contemporary music is littered with such musical wreckage. Whatever did become of "Cannibal and The Headhunters"? The acoustic era was different, or so it seems. We see the same small group of names over and over, familiar balladeers like Burr and McCormack, comedians (Murray, Collins & Harlan, Jolson, Uncle Josh), the same orchestras and instrumentalists. But not every hitmaker in pre-1925 days was guaranteed permanent acceptance. Most collectors will be able to think of a record that they see constantly, even though nothing else by that artist seems to turn up nearly as often. This is true not only in the U.S. — English collectors have their "Hear My Prayer" by Master Ernest Lough (1927), which reportedly nestles in almost every pile of old 78s found in the British Isles (1).

So just for fun we hereby present the first nominees for the U.S. Acoustic Era Hall-of-Fleeting-Fame. It is a purely impressionistic list, and we would be happy to hear your candidates or quibbles with our choices. Remember, to qualify for this dubious Hall of Fame the artist must have had one and only one major hit -- nothing else by the same artist can have come remotely close to its success (even though they may have continued to record). We are talking about Yvette Rugel and Signor Grindino here, not Billy Murray or Paul Whiteman.

Why couldn't these people repeat their single glorious moment in the recording studio? Some, like Felix Arndt and Gallagher and Shean died abruptly or broke up; others, like Edith Day, fled the country. Several were major stage or movie stars just dabbling in records. But many, like poor James I. Lent and De Wolfe Hopper, simply never had another good idea. Mighty Casey... had struck out!

So sit back and enjoy a stroll down the Boulevard of Broken Disks. Please don't take any of this too seriously. No special

standards of completeness or research purity are claimed here, and in future years I may even deny having written this article at all.

The year of original recording is shown in parentheses, followed by principal issues. An asterisk (\*) indicates that this is the only known recording by the artist.

## Pre-1910:

GEORGE W. JOHNSON was not exactly a One-Hit Wonder, but he could certainly be called a Two-Hit Wonder. Although he recorded a few other obscure titles, this pioneer black artist is known primarily for "The Laughing Song" and "The Whistling Coon." His first known versions were for the New Jersey Phonograph Company ca. 1890, and Edison in 1891; he subsequently recorded these two specialties for anyone who had a horn -- even Bettini. "The Laughing Song" remained in the Columbia catalog in various forms (brown wax, black wax, extra-large Grand cylinder, extra-long BC cylinder, discs, embedded in minstrel records, you name it) from 1895 to 1915. By then they were calling it 'an old standard.' Not a bad career for a fellow with mainly two silly tunes to his name. And no, he didn't kill his wife.

JAMES I. LENT, "The Ragtime Drummer" (1904), G&T, Vic 17092, Indestructible 689, Emerson 779. Not just the only Lent record most people have ever heard, but also the only drum solo they've come across on acoustic records. Listen to it and you'll understand why.

JAMES McCOOL, "The Low Back'd Car" (1905), Vic 4389, 16100. One recent book says "There Never Was a Girl Like You" (Vic 4797) was his only hit, but we know better, don't we?

EDGAR L. DAVENPORT, "Lasca" (1905), Ed 9087, Vic 31529, Vic 35090, Col A5218, A5970, Indestructible 3143, U.S. Everlasting 1381, Edison 1869. All right, some of his other lachrymose recitations are also familiar, notably "Jim Bludsoe" and "Sheridan's Ride," but "Lasca" seems to have been the big one. It certainly was Everlasting and Indestructible.



HELEN TRIX, "The Bird on Nellie's Hat" (1906), Ed 9450, Vic 4904. Helen went to London in the 1920s and had an extensive recording, stage and radio career there with her sister Josephine, as the Trix Sisters. She never looked back to the days when "The Bird On Nellie's Hat" blared from every open horn in America.

MAY IRWIN, "May Irwin's Frog Song" (1907), Vic 5156, 17253. A top stage star of the 1890s, she had only three recording sessions, all in 1907. One might argue that her famous "Bully" song did almost as well, but I doubt it. That song was already a pretty old number by the time she got around to recording it in 1907, having been recorded by just about everybody when it originally came out in 1896. The "Frog Song" was hers alone, and stayed in the catalog for more than 15 years.

DE WOLFE HOPPER, "Casey At the Bat" (1907), Vic 31559, 35290, 35783. This wildly exaggerated monologue stayed in the catalog until the late 1920s, and was even remade electrically by Hopper, though it was a real period piece by then. He first performed it in 1888, and is remembered for nothing else.

SIGNOR GRINDERINO, "Harrigan Medley" (1908), Vic 5478, 16519. Victor's little joke must have sold quite well, as it is frequently found and remained in the catalog until 1923. Supposedly the Signor was an anonymous street organ grinder pulled in off the sidewalk to make a record. He did so, fortissimo. Of a later, lesser 'Grinderino' release, the Victor supplement drily observed: "Here are two lively numbers of great volume -- so great, in fact, that in the interest of peace we urge you to use half-tone needles..."

NAT M. WILLS, "No News, or What Killed the Dog" (1908), Vic 5612, 17222, Col A1765. Broadway's "Happy Tramp" originated this very funny and clever story that has been much repeated or adapted (i.e. stolen) by other humorists since. Although Wills made quite a few other recordings, including familiar titles such as "B.P.O.E. (Elks' Song)," "Parodies on Eight Familiar Songs" and "A New Cure For Drinking," "No News" towers above them all. It stayed in the Victor catalog until the electrical era, and was then replaced with another version by Frank Crumit (Vic 21466) which remained avail-

able until 1941. That is an extraordinary run and good news for collectors.

STELL, LUFISKY AND SURTH, "The Herd Girl's Dream" (1908), Col 3908, A587, A1157. Oh no, not that! These artists recorded in various other combinations, and some of those recordings may be familiar too (e.g. "Dreamy Moments" by Stell, Lufsky and Pinto), but none of them rival SL&S's Herd Girl monster.

HAROLD JARVIS, 'Beautiful Isle of Somewhere' (1909), Vic 16008, Col A1121. I have no idea why this single title from the first Victor double-faced list sold so phenomenally well, while nothing else by Jarvis did. It certainly was not due to Harold's charisma; he was a portly, middle-aged church tenor from Detroit (born in Canada). Maybe people just wanted double-sided records. Jim Walsh observed in his 1961 biography of Jarvis that "his rating as a favorite pioneer recording artist today is based on the popularity of just (that) one Victor disc," then added, "I wish I could estimate the emotional impact Jarvis' interpretation of this song had upon innumerable listeners..." The song followed him to the grave. The tenor's obituary in the *Detroit News* (1924) began, "Harold Jarvis has gone to the 'Beautiful Isle of Somewhere'..."

\*MRS. HARDIN BURNLEY, "Small Boy and His Mother at The Circus" (1909), Vic 5679, 16413. I've never had a copy of this, though I am assured by those who know that it is seen quite often. It was certainly in the catalog a long time (1909-1926). As for Mrs. B, she wears the mantle of obscurity gracefully.

1910-1919:

\*TOM McNAUGHTON, "The Three Trees" (1911), Vic 5866, 17222. Another famous stage routine ("There, there... and THERE!") which has not held up as well as 'No News,' with which it was coupled on Victor 17222.

GENE GREENE, "King of The Bungaloes" (1911), Col A994, Vic 5854, Pathe 5348, Emerson 7228, Vic 18266, Little Wonder 540. A raggy number that is certainly qualifies as a Little Wonder.

FRED DUPREZ, "Happy Tho' Married" (1914), Col A1516, Edison 50254, 2373. Everyone has a copy of this, though few have the strength to listen to it very often. Duprez



recorded many other titles, mostly obscure (though "Desperate Desmond," based on an early Harry Herschfeld comic strip, turns up once in a while). The Columbia version of 'Happy' no doubt benefited from being on the flip side of Joe Hayman's enormously popular "Cohen On The Telephone."

**GRACE KERNS** and **MILDRED POTTER**, "Whispering Hope" (1915), Col A1686. The Columbia catalog called Grace "the absolute mistress of the art of vocalism," which may have irked Mildred. In any event this seems to have been their only duet, although they turned up together in various ensembles with the likes of Charles Harrison, Frank Croxton and the entire Columbia Opera Chorus to keep them apart. The other side of this record was the equally spellbinding "Somewhere A Voice Is Calling" by 'the absolute mistress' and Albert Wiederhold.

**FELIX ARNDT**, "Nola" (1916), Vic 18056. Felix named this famous piano solo after his wife, but he died in 1918 before he could come up with anything to equal it. Many others then picked up the cheerful tune, including Vincent Lopez in the 1920s, radio in the 1930s (according to ASCAP it was played 8,778 times in 1937; ouch!), Hollywood in the 1940s (in the Jack Oakie movie *That's The Spirit*) and novelty singer Billy Williams in the 1950s. Some interesting early versions include those of Carson Robison (Vic 20382) and The Revelers (Vic 21100), the latter featuring the original lyrics.

**RHODA BERNARD**, "Nat'an (For What Are You Waitin', Nat'an?)" (1916), Vic 18023, Col A1973, Pathe 29138. Some of her other Yiddisha titles are gems too ("When Isadore Sang *Il Trovatore*, "Cohen Owes Me Ninety-Seven Dollars"), but 'Nat'an' is the one we all remember - isn't it?

**MIZZI HAJOS**, "Evelyn"/"In the Dark" (1916), Vic 45091. It took the star of Pom-Pom four separate recording sessions to get the latter title right, which may explain why she was not invited back by Victor.

**GREEK EVANS**, "Free Trade and a Misty Moon" (1917), Vic 18285. Not long after he recorded this robust hit from Eileen for the number one record company (accompanied by the show's composer, Victor Herbert), Greek descended to the number two label (Columbia), then to Okeh, then to Emerson, and finally to lowly Olympic. If he had recorded in the 1950s, he probably would have been on Tops.

**WILLIE WESTON**, "Joan of Arc" (1917), Vic 18307, Pathe 20224. Might be rivaled by his "Rolling In His Little Rolling Chair" (Vic 18233), although 'Joan' was the only title he re-recorded later.

**FRANCES WHITE**, "M-I-S-S-I-S-S-I-P-P-I"/"Six Times Six Is Thirty Six" (1917), Vic 18357, 45137. Another stage star, known for these trademark numbers from her hit show *Hitchy Koo*.

**JULIAN ROSE**, "Levinsky At The Wedding" (1917), Col A2310, A2366. This is cheating slightly, since Parts 1&2 (A2310) and 3&4 (A2366) did almost equally well according to the Columbia files, selling a phenomenal 222,000 and 206,000 copies, respectively. But it's all the same routine, isn't it? Rose continued recording Levinsky titles for the rest of his career, with a few Sadie's, Becky's & Mrs. Blumberg's thrown in.

**WILLIAM J. 'SAILOR' REILLY**, "We're All Going Calling On the Kaiser" (1918), Vic 18465. This enlisted Navy electrician electrified America with his robust wartime number, but became a 'forgotten man' after the charges were over.

**LIEUT. GITZ RICE**, "Fun In Flanders" (1918), Vic 18405. After being gassed at Ypres (or another European battle), the Lieutenant became a recording artist -- briefly -- with this very popular sketch. He was assisted both on this and the similar "Life In A Trench In Belgium" on Columbia by the estimable Henry Burr, a perfect choice for melodramatics if ever there was one.

**ADELE ROWLAND**, "Granny" (1919), Vic 18621, Col A2820. This stage actress played both the Victor and the Columbia sides of the street. She had recorded a number of titles earlier (including "Mammy O' Mine" on Victor), but made none after. In fact, although she appeared in films as late as 1948, and lived until 1971, her entire recording career was confined to the single year 1919. Her big number is not to be confused with "Granny (You're My Mammy's Mammy)" (1921) by another One-Hit-Wonder, Yvette Rugel.

#### 1920 and Later:

**EDITH DAY**, "Alice Blue Gown" (1920), Vic 45176. Shortly after recording this huge U.S. hit the Minneapolis-born Ms. Day left for London, where she spent the rest of her recording career with English Columbia, Parlophone and Decca. Apparently she couldn't



stand success in the colonies.

YVETTE RUGEL, "Granny (You're My Mammy's Mammy)" (1921), Vic 18854. Young vaudevillian Yvette appeared in *George White's Scandals* and Earl Carroll's *Vanities*, but her recording career was pretty spotty. This was her only issued Victor, rendered in dramatic fashion (see her picture in the March 1922 Victor supplement, looking skyward, hand clutched to breast). Its sales may have been helped by the vocal version of "Ka-Lu-A" on the other side. If you hunt you may also find her on minor labels such as Apex and Domino.

\*GALLAGHER & SHEAN, "Mr. Gallagher and Mr. Shean" (1922), Vic 18941. The purest definition of a 'one-hit wonder.' This patter song from the 1922 Ziegfeld Follies sold an enormous number of records -- nearly a million on Victor alone -- and new verses were even syndicated in a daily newspaper column, but G&S never released anything else. Perhaps it was because they were sued for stealing the idea by vaudevillians 'Mr. Duffy and Mr. Sweeney.' Gallagher and Shean did record two other numbers for Victor, "Quietly" and "Boola-Boola," but both were rejected. They broke up in 1925, and Gallagher, who suffered from mental illness, died four years later.

WENDELL HALL, "It Ain't Gonna Rain No Mo" (1923), Gennett 5271, Edison 51261, Vic 19171, 19886. The Red Headed Music Maker was one of the foremost ukulele popularizers of the 1920s, especially with this huge hit that sold over half a million copies on Victor alone, and was called by *Variety* 'a national epidemic' in 1924. Wendell recorded Part 2 in late 1924, and even a Part 3 in 1933 (for Bluebird), but never came anywhere near his initial success.

#### A Few Electrics Thrown In:

J. HAROLD MURRAY, "Gems From Rio Rita - The Ranger's Song" (1927), Vic 35816. J. Harold recorded a number of titles earlier for Edison, and one later for Brunswick, but none approached Rio Rita. He also starred in the show.

MORAN AND MACK, "The Two Black Crows" (1927), Col 935-D. One of the classic cases of a record company getting caught by surprise. Columbia originally ordered 5,875 copies of this disc to be pressed, a normal order for a new artist in 1927; to

everyone's amazement it took off like wildfire, selling an incredible 1.4 million, most of them in the first six months of release! Naturally sequels were immediately rushed out: parts 3&4 (1094-D) sold 780,000, parts 5&6, 570,000, and parts 7&8, 223,000. Like Julian Rose's 'Levinsky,' it was really all the same routine. Later efforts by M&M were mostly ignored.

GEORGE JESSEL, "My Mother's Eyes" (1929), Vic 21852. The latter-day "America's Toastmaster General" actually recorded a routine called 'The Toastmaster' for Banner in 1923. He also made a few early sides for Pathe and Emerson, but this bit of pathos from his film *Lucky Boy* was the height (?) of his recording career.

LUPE VELEZ, "Where Is the Song of Songs For Me" (1929), Vic 21932. This number by the 'Mexican Spitfire,' from her talkie film *Lady of the Pavements*, was recorded when she was only 19. She never recorded again. She committed suicide by a drug overdose in 1944.

GLORIA SWANSON, "Love (Your Spell Is Everywhere)" (1929), Vic 22079. Another film star dabbling in records. She made a couple of others for Brunswick and HMV in 1931-32, but this is the one that is remembered.

FLORENCE DESMOND, "A Hollywood Party" (1932), Vic 24210. A very funny send-up of Hollywood personalities, recorded in England by HMV and released here in early 1933. Although sales were limited by the Depression, her hilarious impersonations were apparently quite popular for the time. Perhaps it was because, as the English HMV supplements suggested, her 'razor-edged wit' had more than a little bite. She made many similar impersonation records after this first hit, but none equaled it.

(1) Not being British, I don't know how often other titles by Master Lough turn up, but I gather not nearly as often as 'Prayer.' Perhaps a reader from the other side of the pond could enlighten us.

#### Bibliography

Rust, Brian, and Allen G. Debus, *The Complete Entertainment Discography*, 2nd Edition, Da Capo, 1989. An excellent reference. If you haven't got it, get it. Also assorted original record catalogs and supplements in the author's collection.



# **LEVY**

**On EDISON'S**

# **PHONOGRAPH**

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**[July 1878]**



## An Excerpt from APM's Forthcoming *Patent History of the Phonograph*

D:38,113      "The Victrola"      Cabinet for Talking-Machines (Filed May 12, 1906).

The gestation of the cabined phonograph was long and uneasy. Eldridge Johnson claimed that he and his brother-in-law Ed MacEwan discussed the basic idea while inspecting a cellaret at J. B. Van Sciver's Furniture Store in Camden, NJ in January 1903. A Victor employee named John C. English, who had previously worked, in turn, for Edison, Universal (Zonophone) and the Burt Co., then made a drawing from which a local carpenter named Medara made two models (a small/2-door & a large/1-door), by October. Another model called the Townsend cabinet had one door, like Johnson's 1904 application. Two additional cabinets made by Stevens(on?) also had one door in March, 1905, but by May had two small double doors again (Victor later claimed that the term 'Victrola' was first used on June 9, 1905). The next cabinet was built in August by a man named Gilbert at the (Henry) Sheip Mfg. Co. of Philadelphia, which had built all of Victor's cabinets since 1901. John English ordered two additional models from Stout Brothers in October/November, and two more in December from Walter C. Pitts of the Lincoln Furniture Co. - one of these was sent to the Gramophone Co. of London. Further changes were suggested in February and Pitts filed for this 14-year-term design patent on May 12, 1906. The first ones were designated VTLA, came with deep-set Victor VI base-boards and motors, and were manufactured by the Pooley Furniture Co. for \$200 retail; they shipped on November 3, 1906. Sales for the rest of the year were 506. In 1907 Victor began their own cabinet factory and soon the cabinet was redesigned by W. B. Stevenson of Victor's staff and Oscar Mertz (D:38,536). By August, it was equipped with a domed lid instead of the earlier high flat panel. Advertised as the Victor XVI in magazines, it sold 3,559 units in all of 1907 (Columbia soon responded; see notes at 903,364). An attack on Victor's priority was launched by John Bailey Browning in 1911 when he challenged Claim 19 of Johnson's 946,442 in Interference with his own application of January 18, 1908. Browning, who had worked for Victor as a motor inspector from 1902 to 1907, argued that he had anticipated most of the Victrola's features on a May 3, 1897 dance program, witnessed by Lillian Bennett and Susan Coombs (later his wife). In the years to come, he broached his ideas to Horace Pettit (Victor's patent attorney) and other Victor personnel, but he stated that he was rebuffed by them and they recalled only 'chicken scratches'. He left Victor's employ about 8 months after he saw the first Victrola come through the shipping department in November, 1906. The legal suit, soon supported by Keen-O-Phone and then by Brunswick, dragged on for many years. The Examiner of Interferences awarded priority to Browning; this was reversed by the Examiners-in-Chief who gave it to Johnson. The Assistant Commissioner of Patents affirmed their decision. But then on April 4, 1921, the Court of Appeals of the District of Columbia reversed the Commissioner's decision and awarded full priority again to Browning. Victor appealed in 1922 to the District Court of the U.S. for Delaware which affirmed the DC Court of Appeals, but also invalidated Browning's Claim 1 on the grounds of abandonment. This decision was upheld by the U.S. Court of Appeals for the Third Circuit on July 6, 1925; a rehearing was denied and the matter ended. In a sense, Browning was declared the inventor of the 'Victrola,' but only with an outmoded patent (1,402,738) to show for it; no cash settlement was made. Johnson's melancholia had returned often enough to interfere with numerous legal proceedings, and Browning moved to Kansas City, Missouri, where he worked for the Jenkins Music Co. (his connection with a local 1908 hornless *Orchestrophone* is unknown). While it certainly appears that Browning worked a long time on concealing the gramophone, his 'May 3, 1897' sketch has a number of dubious features, such as a vertical Berliner crank which was not introduced until August, and a rigid hollow tone arm which was developed (in word and concept) by Johnson in 1901/02. Browning was either an astute prognosticator or he managed to back-date his presentations in the manner of Daniel Drawbaugh, the nemesis of A. G. Bell; ironically, both of Browning's two patents in this book were willingly assigned to Victor. The eventual success of the Victrola concept, allowing Victor to sell in 1911 more inside horns than outside (93,761 to 31,106), was a result of inventive factors, social changes, market dominance, and massive advertising (Victor spent about \$50,000,000 on print ads from 1906-1929 - mainly through the Powers & Armstrong Agency - and an additional \$17,000,000 printing its own sales catalogs and brochures); in America no major manufacturer sold outside-horn models after 1913, with the exception of school-house machines (e.g. Victrola XXV, \$60).



## FROM THE GOLDEN AGE... (Beyond Category)

Joe Klee

The most loaded question I've ever been asked was what I thought of Duke Ellington! Fortunately, I had my wits about me. As what, I responded?... pianist, composer, arranger, song writer, band-leader, spokesperson, etc. No individual in the world of popular music (or classical music as a matter of fact) has been more multi-talented, more multi-faceted, or more adept at being more things to more people than Edward Kennedy Ellington.

As a pianist, he was certainly within the parameters of the so-called Harlem Stride school. If he lacked the flash and dazzle of a Fats Waller, a Donald Lambert or an Art Tatum, there wasn't any crying need for him to be a virtuoso. His band, and others who played his music could do that for him. I always enjoyed his pianistic talents even when I found some of his other facets somewhat beyond the limits of what I like to refer to as traditional jazz.

As an arranger he was certainly on the look-out for new sounds and directions. If he had to borrow from outside sources to achieve them, so what? Everybody was drinking deep at the well of French Impressionism and I mean everybody - from George Gershwin to Frederic Delius. And if James P. Johnson, the acknowledged dean of Harlem-Stride, furnished an idea or two and if parts of Ellington compositions bear more than a passing resemblance to earlier recordings by such primal giants as King Oliver ... so ... since when is being influenced a sin? I'm sure that James P. Johnson and Maurice Ravel had their influences as well. Had recording dawned a decade or so earlier, we would probably have examples of them we could point to.

As a bandleader, Duke Ellington was as varied as the bands he led all the way from the so-called *Jungle Band* to the full blown (some might even say overblown) concert orchestras which cropped up as early as Duke's debut at Carnegie Hall and culminated with the sacred concerts that, even if they could be stodgy, still had something or other to offer, if only a Johnny Hodge alto sax solo on *Come Sunday* or *Heaven*. I think every Ellington fan has their favorite era of

the Duke Ellington Band (you'll soon find out my own), and everyone has his own theory about when it started downhill, how far down it went, where it hit bottom, and when it came back again, or even if it ever made it back up again. There's no real consensus. There are individuals who felt that the decline began in November, 1940, when (as Raymond Scott so aptly put it in one of his charts for his own big band, Cootie [Williams] left the Duke [Ellington]. On the other hand, fans of the late Ray Nance would point to that date as the beginning of a new era of Ellington excellence. No consensus indeed. Bubber Miley fanatics say that Cootie never adequately replaced their hero. Cootie fans on the other hand will tell you that Ray Nance never approached their master's voice. And the Ray Nance clique will not say many kind words about Clark Terry, and Clark's fans in turn won't even be able to remember the name of the unfortunate who replaced their disciple.

As a spokesperson for the music, there was always an air of condescending triteness about Ellington. He thought in terms of such clichés as "It Don't Mean a Thing If It Ain't Got That Swing" - a dictum he borrowed from trumpeter Bubber Miley, totally overlooking the fact that his band stomped rather than swung until 1939 when bassist Jimmy Blanton re-oriented the Ducal rhythm section into a softer swinging unit more in line with what Count Basie had brought out of Kansas City. In my none-too-humble opinion, Sonny Greer always sounded out of place with this Kansas City style rhythm section. He never really changed his style. He'd stomp away at his drums regardless of whatever the rest of the band was doing. Some would consider this an indictment of Greer's lack of flexibility. I did not. I readily admit to a preference for the two beat stomp time, whether it was Kaiser Marshall with Fletcher Henderson's band, Tony Sbarbaro with the Original Dixieland Jazz Band or Sonny Greer with Ellington. Now you know where I stand. For me the crux of any band was the rhythm section and the fall and decline of the Ellington band began in 1940. Ellington had been carrying two bass players. One,



Jimmy Blanton, to play modern horn lines on the bass and the other, Billy Taylor, to keep the time stompin'. Early in 1940, Billy Taylor left the rhythm section to the control of the more avant garde Blanton with a notable decrease in heat and stomp power. Some of Blanton's successors, such as Junior Raglin and Wendell Marshall were more rhythm oriented than Blanton; some, such as Charlie Mingus and Oscar Pettiford were even more the virtuoso soloist. The retirement of banjo/guitar stylist Fred Guy in 1949 took another chunk of armor away from the beat. Finally, in 1951, when that remarkable timekeeper Sonny Greer was replaced by the squishy Louis Bellson, complete with two bass drums, out of the Tommy Dorsey band... the Ellington band hit bottom for me. I still listened to them on an occasional basis and even found something to admire in such holdovers as Johnny Hodges and Harry Carney and the occasional exciting newcomer such as tenor saxophonist Paul Gonzalves, but it just wasn't the same except for those rare times when the real Ellington drummer sat in with his ol' boss just for kicks. As Sonny would tell anyone who'd listen about those occasional reunions... I NEVER GOT PAID! Ellington had other jive phrases intended to score brownie points with the media that used to drive me up the wall... such as *Love You Madly*, which eventually ended up as the title and lyric of one of Duke's least memorable songs. What annoyed me most was his reluctance to be associated with the word JAZZ. He asked the Duke Ellington Jazz Society to remove that offensive word from their name... which they did. He maintained that there were only two kinds of music: good music and the other kind, and that beyond that music was "Beyond category." I don't care what Duke Ellington called his music. That was his prerogative. But whatever he called it, the music he wrote and that his band played (whether at its best or at its least), some part of that music... an essential part of that music... touched roots with jazz even when it was being played in Carnegie Hall or in church.

As far as Duke Ellington the songwriter went, this was my personal favorite aspect of the man's talent. Before I hear the Ellington band... before I even knew there was an Ellington band, I knew who Duke Ellington was. He had written a song called "I Let A Song Go Out of My Heart" which was on one of my choice Benny Goodman records...

and there in parentheses under the title, was the composer's name. Unfortunately just about the time I discovered the Ellington Orchestra... in the late 1940s, Duke Ellington shifted the emphasis of his writing talent from 32-bar songs to extended compositions, and as enjoyable as sections of *Black, Brown and Beige* may have been, they never replaced *Rockin' in Rhythm* on my list of favorites.

Probably the most valid judgment anyone could make about Duke Ellington is that he did so many things so well that it is impossible to place him in proper perspective. He defied pigeon-holes. He was, truly, beyond category.

However, even if his music was beyond category overall, it was not always thus. The first era of Ellingtonia is commonly referred to as "The Jungle Band." It was a rough-hewn scraggly Sextet of musicians, who as the Washingtonians, assembled to record two sides for Blu-Disc in November, 1924... *Rainy Nights* and *Choo Choo*. *Rainy Nights* has been reissued on CD as part of Riverside VDJ-1575: *Riverside History of Classic Jazz*. This was largely a jam band... little or no paper. Plenty of red hot stompin' jazz though. The band floundered around making a couple of sides for this label and a couple of sides for that label until 1927 when they finally found a home at Brunswick. By the time Ellington's band took up residency at the Cotton Club on December 4, 1927, they were Victor artists. From that point on, the Ellington band played musical labels, darting between Victor, Okeh and Brunswick, and plenty of sessions for minor labels (such as Hit of the Week), under pseudonyms such as the Harlem Hot Chocolates.

By the time the band went into the Cotton Club, they had expanded from a six-piece jam band to a ten-piece orchestra which played the revues as well as playing for dancing. This meant orchestrations and the band members had to learn to read, after a fashion since Duke's charts were always loosely written compared to the things Don Redman was doing for Fletcher Henderson's band at Roseland. From December of 1927 on, the Duke Ellington band was identified on records as Duke Ellington and His Cotton Club Orchestra. They still had pretty much the same "Jungle" sound and style as their predecessors, but things were getting closer to swing time and when Duke's tenure at the Club was coming to an end in February 1931, the band's size had grown to



twelve. Bubber Miley was out and Cootie Williams was in his chair. Charlie "Plug" Irvis was long gone, replaced by a trombone team that would remain a mainstay of the Ellington band for some time: Joe "Tricky Sam" Nanton on slide trombone and Juan Tizol on valve trombone. Otto Hardwick was gone though he'd be back in the band later. Fred Guy had added a guitar double to his banjo chair. Only drummer Sonny Greer and pianist/bandleader Ellington remained unchanged of the original six-piece band. The Ellington band of the late 1920s and early 1930s made records like they were going out of style. These recordings have been transferred to CDs on RCA Bluebird 6852-2 RB and BBC CD 643. There is some duplication as both collections cover roughly the same era (1927- 1934). Yet there are enough selections exclusive to each CD so that you don't really mind *Black Beauty*, *Stompy Jones* and *Solitude* turning up twice. On the BBC disc, remastered by the incredible Robert Parker, I'd like to call special attention to *Hop Head*, the 1928 version of *The Mooche* and Duke's piano feature on his 1932 *Fast and Furious*. On the Bluebird re-issue, I'd call special attention to the Victor version of *Creole Love Call* and *Blues I Love to Sing*, both with vocalise by the great Adelaide Hall... and to *Cotton Club Stomp*... a lesser known Ellington masterpiece but a masterpiece nonetheless. Both of these collections end with recordings from 1934 by which time Hardwick was back... Guy had permanently switched from banjo to guitar and Lawrence Brown on slide trombone was added to the growing trombone section. By 1934, the band had grown in size to the point where it hovered around the twelve, thirteen, fourteen level.

During the late 1930s, the Ellington band recorded almost exclusively for Brunswick. Even some sides put out on *Master*, a label owned by Ellington's manager, Irving Mills, eventually showed up on Brunswick. This Brunswick label, however, bore little resemblance to the earliest Brunswick label which was a subsidiary of Brunswick, Balke, Calender whose other major products were bowling balls and pool tables. This Brunswick label was part of the American Record Corporation conglomerate which was eventually taken over by CBS/Columbia. CBS, in their *Portrait Master* series, has put out a

double CD set *Braggin' in Brass* (R2K 44395) which includes all Ellington recordings made for Brunswick during 1938. By this time, Duke Ellington's Famous Orchestra numbered fifteen musicians, including two bassists - Hayes Alvis and Billy Taylor. Hayes Alvis once told me that he was hired by Ellington not so much as a bass player, but as a substitute drummer for Sonny Greer who was drinking too heavily to be depended on. Some of these sides are too well known to need further comment here. Whether you're an Ellington fan or not, if you listen at all to jazz of the thirties, you'll know *Lost in Meditation*, *The Gal From Joe's*, *I Let a Song Go Out of My Heart*, *Prelude to a Kiss* and Rex Stewart's fantastic feature *Boy Meets Horn*. The surprises are some of the non-jazz items that Duke was asked to cover and some of the lesser known Ellington compositions which haven't been done to death. This was my first listen to a little known Ellingtune called *Skrontch* and oh what a great number it is! The same goes for a *A Gypsy Without A Song*. And who would have thought Ellington's band would ever play, much less make a good record of, *The Lambeth Walk*! Leonard Feather's *Mighty Like The Blues* is a fine tune that has been overlooked too long, but thanks largely to reissues like this and a renewed interest by George Shearing, it's being heard again in the land.

This set ends less than a year before Jimmy Blanton joined the band which, need I repeat myself, signaled the end of the Ellington stomp era. The swing band that took over (featuring Blanton and Ben Webster at its stars) is well documented on CDs by RCA, and later bands which tended to border on bebop are well represented on CBS Columbia. There's even an Ellington band around today, led by Duke's son Mercer which records for *Musicmasters*. It's a fine band - I like it. But it's not the same. Duke Ellington is dead. So is Sonny Greer. So are Johnny Hodges, Harry Carney, Paul Gonzalves, Cootie Williams, Rex Stewart, Lawrence Brown, and Tricky Sam. What evil they may have done is interred with their bones. The good that they did lives after them... in these CDs... and in the hearts of many fans of my generation who heard one Ellington band or another and were moved to tears of pleasure and enjoyment □



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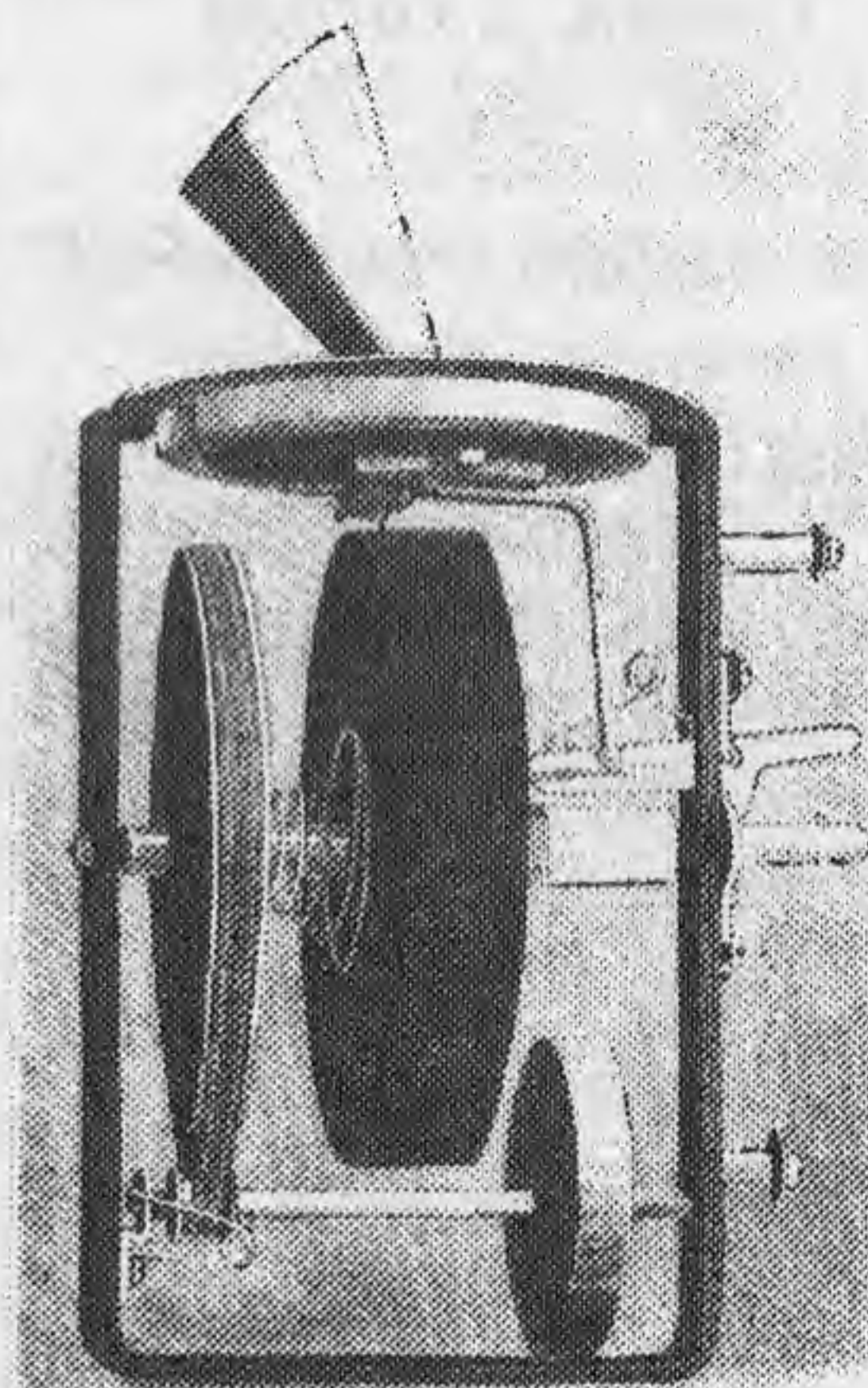
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## PHONOGRAPHS FOR SALE

### PHONO MUSIC SHOW!

Newark Airport, Spring 1990 Show Date: Sunday, **Apr. 22nd.** Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Holiday Inn N., just off Service Rd. Exit of Int. 78 in NJ (no early buyer's fee). Our Fall show had dealers attending from as far as California and Texas. Buyers from four continents attended. Admission, only \$4. Your name and address will bring a copy of our free newsletter, **Noteworthy News**, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (216) 758-5001.

Phono parts, accessories, horns, cylinders, machines, reasonable, etc. for sale. Some rare. Send large (45¢) SASE for updated list. J. Johnson, 4617 Pennsylvania Ave., Hollins, VA 24019. (82)

Model 8-12 Victrola, with records, reasonable. Ruth Vincent, Rt. 1, Box 132, Solon Springs, WI 54873.

## PHONOGRAPHS WANTED

Need schematic for Brunswick Panatrope Model 148C. Please call 203-284-2047 collect, or write Kurt Colrus, 30 Oakdale Circle, Wallingford, CT 06492.

Gypsy Cameraphone. Info on "The Folding Phonographic Horn Co." Jim Kenealy, 4015 N.E. 178th, Seattle, WA 98155. Or 1-206-364-1436.

Looking for Edison Class M or E electric phono made by North American Phonograph Co. Jeff Wood, 238 Cherry Tree Lane, Middletown, NJ 07748. Or (201) 671-2113 eves.

## PHONOGRAPHS WANTED

If someone out there in Victor or Edisonland has a Victor IV (Four), mahogany or oak, with or without a horn, and would like to sell or trade, please call or write me. John A. Juday, P.O. Box 62, Soap Lake, WA 98851. Or (509) 246-1627. (82)

Original tinfoil phonographs; Bell-Tainter, Edison, Bettini, Berliner phonos. Edison mahogany cased Fireside, Spring-Motor & Concert. Thank you. John Woodward, 10239 Hatton Ct., Sun Valley, CA 91352.

Edison C-2 radio/phonograph in original good working condition. Larry Dunn, 228 Castilian Ave., Thousand Oaks, CA 91320. Or (805) 498-8631. (83)

Restorable Victor V motor and back mount horn support. For trade: front-mount Oxford or Harvard motor & cabinet. Front-mount Columbia missing horn and reproducer. Victor III back mount, small Victor horn and elbow. Edison Amberola 50? Motor complete Victor VV-IV. Larry Peake, Box 219, Leask, Saskatchewan, Canada S0J 1M0. Or (306) 466-4948. (83)

Want early open works disc Graphophone or Standard Talking Machine. Also need original reproducer and horn for Columbia B Eagle. Scott Smith, 313 Azalea Hill Dr., Yukon, OK 73099. Or (405) 324-1131.

Looking for material relating to pre-1898 spring-motors and/or the Chicago Talking Machine Co.: catalogs, correspondence, xeroxes, anything. George Paul, 28 Aldrich St., Gowanda, NY 14070.

Want Kameraphone in good cond, reasonable. Also want Stewart table-top phono plus children's and/or other small novelty phonographs. Jerry Mooberry, 501 N. Main, Eureka, IL 61530.

## PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638. (82)

Collectors: I need help to restore Victrola Model 10-50 automatic changer. Wish to communicate with owners or expert of this model. Roger Hanazawa 3-5-5-302 Toyogoka, Tama-shi, Tokyo 206, Japan.

Wish to correspond with owners of mahogany Model A Zonophones. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503.

Would like info on Dulcitone phonographs: ads, pictures, instruction books, patents, etc. any help in dating my machine. Dan Arick, 805 Cottage Ave., Ft. Wayne, IN 46807.

### HELP: I NEED PARTS!

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)



### HELP: I NEED PARTS!

Need parts for Victor Victrola XI floor cabinet: motor-board pivot bearing, RH & LH, pivots support ratchet plate, all screws & bolts, & hornelbow bolt. James Sigler, 304 - 5th St., Brooklyn, NY 11215. Or (718) 768-6526.

Want horn for front-mount Zonophone Type A. Have for sale Victrolas, Dictaphone and separate shaver. Arthur Miller, 160 Dubois Ave., Brooklyn, NY 11579.

Wanted for ratchet-wind Berliner: horn, reproducer. Front-mount or anything for this machine. Also a case for Victor D. Mike Patella, 14790 SW 14th St., Davie, FL 33325. Or (305) 473-8641. (91)

Empty cabinet for Amet cylinder phonograph, with or without lid. Buy or trade. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Columbia oak horn, Symphony type. Will pay top price. John D. Larsen, 1301 E. 11th, Duluth, MN 55805. (84)

Columbia back-mounts, horn elbows, and tone arms. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Looking for Victor III horn elbow, floor style horn crane, Standard Disc 'X' crank. T. J. Novak, 190 Barker Rd. E., Gilbert, MN 55741.

Want oak lyre-shaped grille for Amberola IA. Gregg Fisher, 53 Brookfield Rd., Monkton, NJ 07043.

Need Edison 78 reproducer to convert Diamond Disc to laterals. Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223. Or (718) 945-7645.

Electric drive motor, gold plated turntable, tonearm, etc. for 1917 era Columbia Grafonola. Dan C. Brown, N. 4828 Monroe St., Spokane, WA 99205.

### RECORDS FOR SALE

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea. Columbia Indestructible (red style), \$1.00 ea. Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 610 8th Street, Wellsburg, IA 50680. (83)

Columbia Special Products 91264, \$5; 17 Hillbilly, western singers; 38 songs on 1920s labels \$40; Ruth Etting Christmas folder, picture, record inside, \$12; 15 Dalhart songs, \$15 'I Can Hear It Now' famous voices, 1932-45, Columbia set \$15. Art Faner, #101, 1961 Center, Salem, OR 97301.

#### Wonderful Discovery!

Brand new Edison Diamond Discs from an original dealer's stock. Thousands of records available, both popular & operatic. Guaranteed unplayed. Bids start at 1925 prices. Send large SASE for auction list. Tom Hawthorn, 2143-A Second Ave., Sacramento, CA 95818. Or (916) 454-9120.

#### Upcoming Record Auction!

78s historical and personality. 12" radio transcriptions from the 30s and 40s. Piano rolls, reproducing & 88 note; cylinders; Edison discs; operatic, classical, vocal. Send SASE for each list desired. Tom Hawthorn, 2143-A Second Ave., Sacramento, CA 95818. Or (916) 454-9120.

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What historic operatic performances should sound like? Newly discovered sources of performances superior to anything previously offered! Send SASE to **Omega Opera and Symphonic Archives**, P. O. Box 305, Pomona, NY 10970. (90)

### RECORDS FOR SALE

#### Sound Box Restoration!

I can give your reproducer a warm, natural tone, with greatly reduced surface noise, and practically zero record wear. Special gasketing materials and diaphragm treatment techniques will give your reproducer better-than-new performance. All makes and models, with Victor and Diamond Disc a specialty. \$50. per restoration, all work on approval. Pay only after you hear it! Bob Waltrip, 908 Tenth St., Levelland, TX 79336. Or (806) 894-1830. (82)

A Computer Program to manage Mail Auctions. **Auction-Master** helps at every step: record list, consignments, invoices, mailing labels, etc. Easy to use, any size auction. For IBM compatibles. Send for free brochure, or \$10 (refundable w/ purchase) for demonstration disk (specify 3.5" or 5.25"). Tim Brooks, Box 41, Glenville Station, Greenwich, CT 06831. Or (203) 531-1842.

**From Edison to Elvis** (and a little beyond). Phonographs, records, sheet music, reproduction Nippers. Shop open Tues-Sat. from 10-5, and Sun from 12-4. Call (201) 335-5040. **The Olde Tyme Music Scene**, 915 Main St., Boonton, NJ 07005.

Outstanding 50 year personal collection: cylinder records - at least 2000 - (1 lot) \$5 ea. 78 discs - at least 10,000 - (1 lot) 30¢ ea. **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151. (85)

**Major auction** Rare opera, instrumental, some personality and curiosities, catalogs, books, etc. For free list, send SASE to Lawrence Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Please state your collecting interests.



### RECORDS FOR SALE

**Quarterly Record Auctions:** 78s, LPs, Catalogs, 1900 to early 1940s. Jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783. (89)

Do you collect pre-1930 records? Our auction list offers the best selection of rarities, plus historical info and accurate descriptions. **Terra Firma**, Box 10307, Rochester, NY 14610.

### RECORDS WANTED

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (82)

What is the highest number Lambert cylinder with white rims and interior wedges? Info needed for research project. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Want Judy Garland 78s, single records or complete soundtracks (78s only); 'Babes in Arms,' 'A Star is Born,' etc. Alan Kilmury, 121 Minerva Ave., #217, Scarborough, Ont., Canada M1M 1V9.

Want to buy 7" and 10" one sided recordings by Cal Stewart (Uncle Josh) on any label. Michael Bartholomew, 6560 Pine Cone Drive, Dayton, OH 45449. (84)

Want to buy cylinder & disc recordings by Wm. H. Taft, Wm. Jennings Bryan & Theodore Roosevelt. Michael Bartholomew, 6560 Pine Cone Drive, Dayton, OH 45449. (84)

Any recording of Alexander Graham Bell. Please write to: Robert G. Fleegal, 1600 M Street NW, Washington, DC 20036. Or (202) 857-7703.

### RECORDS WANTED

Want cylinders, any by Lambert, Edison-Bell pink, best prices paid. M. Anderson, 15 Moor Ct., Moor Lane, Fazakerley, Liverpool 10.0AS, Lancashire, England. (85)

Need baseball records, baseball cylinders, baseball sheet music, etc. Warner Fusselle, Major League Baseball Productions, 1212 Avenue of the Americas, New York, NY 10036. (91)

Want unusual label cylinder record boxes, both US (e.g. Bacigalupi, Medicophone), and other countries (e.g. AICC, Konolo, etc.). Best prices paid. Dale G. Monroe-Cook, 740 S. Lyman Ave., Oak Park, IL 60304.

Information about mandolinist Samuel Siegel. Recorded for Victor 1900-04. I have 446 'Espagnol Waltz', rec. 10/20/1900, take 3! Gary Payne, 1347 E. Dakota, Fresno, CA 93704.

Want Standard 78s with 9/16" center hole. Please state condition and price. Many thanks. Randy Morris, 452 Sand Lime Rd., Winter Garden, FL 34787.

Collecting 78 record labels, want to buy or trade records. Will exchange lists and/or correspond. Eugene Hensley, 802 Greenwood Ct., Columbia, MO 65203. Or (304) 442-3443.

Looking for Red Seals by Tamagno, recitations by J. Marlowe, E. Sothern, and Ellen Terry. Will buy or trade. John Mucci, P.O. Box 4611, Greenwich, CT 06830.

Want Columbia disc "Siam Soo", No. A-3379, blue label, buy or trade. Orig. ads (or xeroxes) for dancing dolls research (all types wanted). Also need escutcheon for Columbia BI. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

### RECORDS WANTED

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (85)

Want to buy still good playing 78 rpm acoustic recordings of world famous piano and violin artists. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada J0X 1N0 (83)

Early brown or black wax cylinders featuring Tom Browne, the Whistler of Holyoke, Mass. He may have recorded in London, Paris (Pathe), Sydney, New York, Boston, between 1889-1906. Top dollar paid if you track them down! James Kass, 48 Cassidy Place #2, Staten Island, NY 10301. Or (718) 273-7250.

Pathe discs wanted that play from center to the outside. Walter Smartt, Rt. 1, Box 300, Rising Fawn, GA 30738. Or (404) 398-3946. (83)

### PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$17 per year, \$13 by seamount. Subscriptions should be sent to D. R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU22 8TN, England. Payment should be made to C.L.P.G.S.

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR, P.O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (83)**

The R&B Report, (covers Rhythm 'n Blues). Graham Armstrong, Publ., 844 N. Hollywood Way, Suite 200, Burbank, CA 91505.



### PRINTED ITEMS FOR SALE

Monthly auction of Fred Gaisberg's 'The Music Goes Round'; many copies available. Send bids to Randy Milano, P.O. Box 1007, Wurtsboro, NY 12790. Money back if not delighted.

The best one-volume history of the Cash Register: "The Incorruptible Cashier" by Rich Crandall & Sam Robins. Amply illustrated & researched. Only \$29.95 ppd. from Vestal Press, PO Box 97, Vestal, NY 13850.

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (83)

### PRINTED ITEMS WANTED

Want badly: manuals and literature on Columbia coin-op Graphophones. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232. (91)

Want talking machine catalogs, all brands, old. Berliner sound-box or tone-arm, 1898 circa Vitaphone machine, parts, records. Have Canadian oak tone-arm. Ernest Allen, 2803 Sims, Overland, MO 63114. Or (314) 428-3872.

Vol. II of *Menlo Park Reminiscences* by Francis Jehl. Have Vol. I to trade or? Joan Lehman, 1970 Temple School Rd., Dover, PA 17315.

Old phonograph and record catalogs bought, sold & traded.

Watch for new auction! Please write to **Tim Brooks**, Box 41, Greenwich, CT 06831.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-1905). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

### PRINTED ITEMS FOR SALE

HAVE YOU RESERVED?

### ITEMS FOR TRADE

Trade my Eldridge Johnson 'M' for Victrola XX, as shown on p. 91 of *Look for the Dog*. Thanks. Ken Washer, 2575 Marchar, Walled Lake, MI 48088. (84)

Trade my Victor VI for Edison coin-op phono, or whatever? Also want to buy 'Uncle Josh' records. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232.

Hughes Stylus Pathe adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

### MISCELLANEOUS FOR SALE

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Reproducers, records, 'Let Us Not Forget,' 'Lucky Lindy,' Dethlefson Blue Amberol books, Vols I & II. Other goodies. Write or call Jay Roth, 9290 N. Fairway Dr., Bayside, WI 53217. Or (414) 228-8583.

Phono needles & cartridges: Ceramic & Magnetic. Send SASE with your needs. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (83)

Two Nipper decals, \$5. 'Instructions for Operating the Brunswick Phonograph', \$3.50; Carson Robinson's 1930 song folio, \$7.50; *Memory Lane 1890-1925* sheet music covers in color, \$15. Art Faner, #101, 1961 Center, Salem, OR 97301.

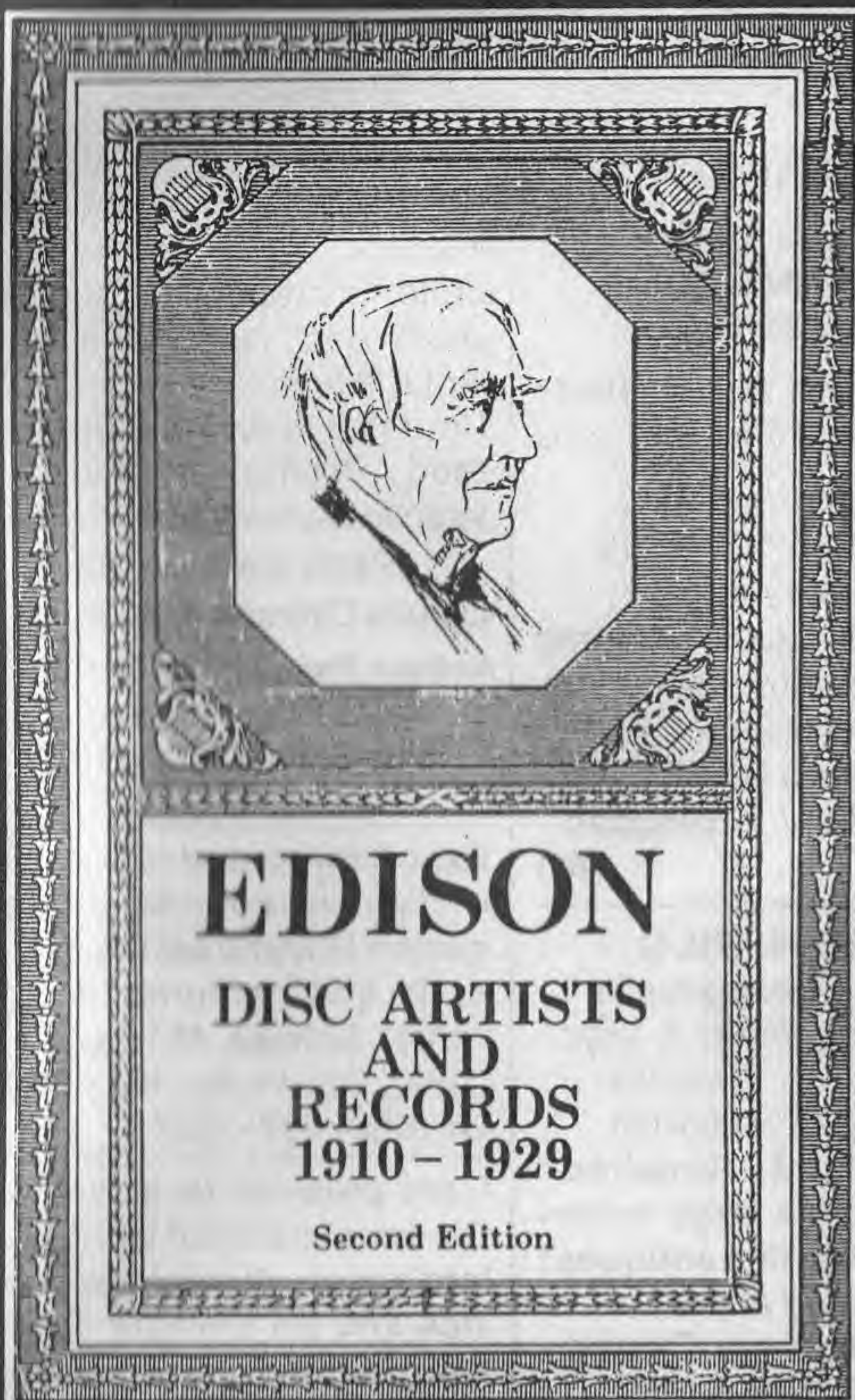
### Phonograph Toys & Novelties, Special Offer!

Ragtime Rastus, Shimandy, Banjo Billy, the Fighting Cocks & the Boxers, including the drive mechanism. All for \$145 & 2.50 post. Ask about the first naughty toy ever made for hand-crank phonographs - operates on the same mechanism. The Magnetic Dancers, complete, \$45. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (82)



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## 1910 - 1929



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Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306

Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226



## MISCELLANEOUS WANTED

### Gramophone Needle Tin Collector



Many tins wanted, particularly American & Canadian. Many British & foreign for sale at \$2., \$3. incl. HMV, Songsters, Columbia. Details and 8-page catalog for \$1 from R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (83)

Phono dancing doll freak seeks purchases & wants advertising for such. Plus opera singers & phono related, unusual advertising wanted. Tom McCarthy, 140 Windsor St., Reading, PA 19601.

Woodcuts, lithos, xeroxes, engravings of factory buildings of phonograph and record companies, 1877-1930. Thanks. Ray Wile, 195-28 37th Avenue, Queens, NY 11358.

GRAMOPHONE needle tins wanted to purchase/exchange. Many duplicates available. **Harry Marks**, P.O. Box 1793, Johannesburg, 2000, South Africa. (87)

Collectors, anyone: need help with restoration of Melodista automatic organette. Well preserved but silent. Wish to have playing as well as can be expected. Your notes, etc. on experiences most welcome. Any notes on adjustment of leather flap valves before re-assembly? Any recordings made? D'Arcy Brownrigg, PO Box 292, Chelsea, Quebec, J0X 1N0, Canada. Or (819) 827-0128. (85)

## MISCELLANEOUS WANTED

Want old phonograph accessory items, especially US needle tins, dancing dolls, needle repointers, and record dusters. Write or call **Tim Tittle**, 12105 Camelot Drive, Oklahoma City, OK 73120. Or (405) 755-1324. (82)

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## SERVICES

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We fully restore Orthophonic reproducers and pivot for tone arm. 53 years experience. Ralph Banta, Rt. 1, Green Forest, AR 72638. (82)

## SERVICES

### MAINSPRINGS — BEARINGS — GEARS!

100's of new and used parts. We manufacture and stock everything you need ... everything from machines to cylinder records required by vintage talking machine collectors: needles, record sleeves, books, decals, accessories. We also offer complete rebuilding and restoration services and can make your vintage talking machine perform like new. Fully guaranteed. Prompt detailed response to your specific needs.

**Parts Catalog, \$3.**  
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Expert repair and restoration of disc and cylinder phonographs. Buy and sell machines, parts, and memorabilia. Ron Naftal, **Echoes**, 451 Parkview Drive, Mt. Holly, NJ 08060. Or (609) 267-1507.

I am pleased to announce the acquisition of Gene Ballard's reproducer repair service and Ed Linotti's **Twentieth Century Talking Machine Co.** I now provide a full service parts and restoration source for most cylinder and disc phonographs. No catalogs available yet, but I am happy to quote prices on parts and repair work. Prompt and reliable service a specialty. Tom Hawthorn, 2143-A Second Ave., Sacramento, CA 95818. Or (916) 454-9120.

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, RI 02906, Or (401) 272-5560 after 6 pm. (84)